5 SONGS

SANTANA
BLACK MAGIC WOMAN

ARMY OF ANYONE
GOODBYE

EVANESCENCE
CALL ME WHEN YOU'RE SOBER

CHARLIE PARKER
BLUES FOR ALICE

ALICE IN CHAINS
ROOSTER

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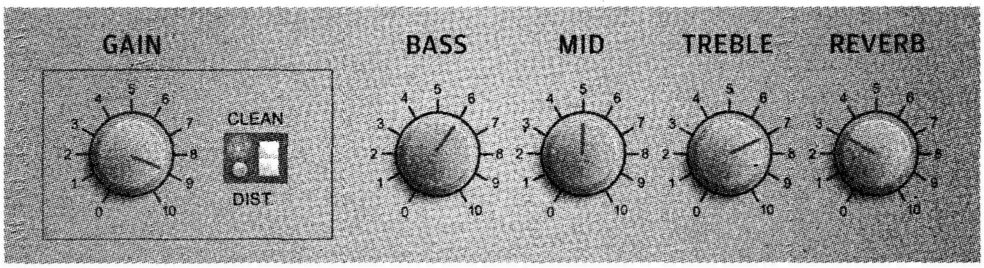
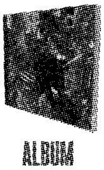
"Black Magic Woman" Santana



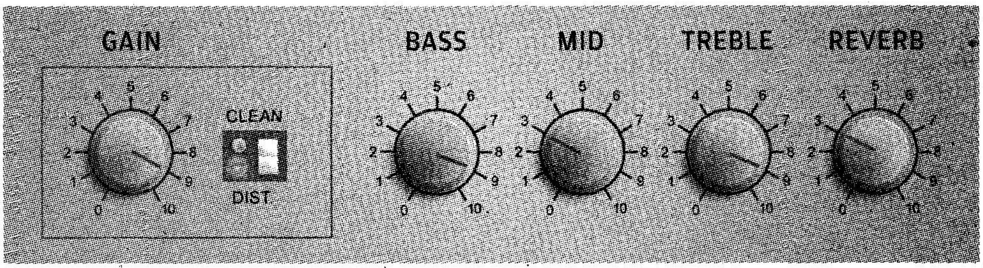
KEY NOTES This Peter Green classic has been covered by many artists, but Carlos Santana's rendition is easily the most famous. In the verses, you'll notice the three chords—Dm7, Gm7, and Am7—are played as 10th-, 3rd-, and 5th-position barre chords, respectively. When playing the comping patterns, be sure not to barre the different adjacent-string combinations; instead, keep your 1st finger down on the strings needed to play the entire passage. For the plethora of string bends throughout the song, play the note you're bending with your fret hand's 3rd finger, supported by your 2nd finger. And whenever necessary, rest your 1st finger over the unplayed strings, to eliminate unwanted string noise.



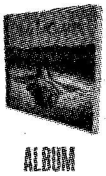
ALBUM
Abraxas
(Legacy)

BIG PICTURE Santana draws his single-note lines from the D natural minor scale (D–E–F–G–A–B♭–C). Instead of relying on a three-note-per-string approach to playing the scale, Santana employs the 10th-position D minor pentatonic box (D–F–G–A–C) as a home base, starting at bar 21 of the intro and continuing throughout the solo. By simply adding the 3rd string's 9th-fret E and the 1st string's 12th-fret E for the Dm7 and Am7 chords, along with the 2nd string's 11th-fret B♭ for the Gm7 chords, Santana is able to toggle between gutsy pentatonic licks and sweet natural minor licks—a hallmark of his sound. As for that fat tone and singing sustain, you'll need a humbucker-equipped axe plugged into a high-gain tube amp, plus an overdrive pedal in the middle of the signal chain, set to low gain, high output. —CHRIS BUONO

"Rooster" Alice in Chains



KEY NOTES You'll need to tune down a half step for this classic grunge tune. Note that the tuning legend, found in the upper left corner of the transcription, indicates E♭–A♭–D♭–G♭–B♭–E♭ (low to high). Don't expect to find these note names on your electronic tuner, though; you need to know their *enharmonic equivalents*—different names for the same notes. In the case of tuning down a half step, your tuner should read D♯–G♯–C♯–F–A♯–D♯. In the transcription, the notes are named and tabbed by their fingered pitches. Your guitar is now what's called a *transposing* instrument. It's the same as when a clarinetist first learns notes as if in the key of C major, even though they sound in B♭. So, for example, if you play what's notated as an E, it will actually sound as an E♭.



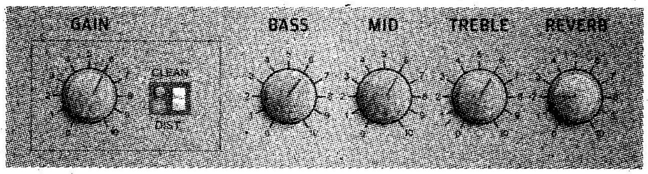
ALBUM
Dirt
(Columbia)

The six chords that make up the bulk of "Rooster" (F♯, F♯11/E, A, Aadd9/E, B and D) are all built from the same basic shape. The F♯ is barred at the 2nd fret, then the 1st finger is lifted to allow three open strings (1, 2, and 6) to ring, creating the complexly named F♯11/E. The A chord, barred at the 5th fret, is transformed into Asus2/E in the same way. The B and D chords, of course, use the same barred shape, at the 7th and 10th frets, respectively.

BIG PICTURE Jerry Cantrell uses three contrasting guitar sounds in "Rooster." Gtr. 1's clean, chorused sound supports both the lead vocals of Layne Staley and the distorted, wah-pedaled lines played by Gtr. 2. At 2:09, this texture is interrupted by the molten crunch of Gtr. 3, along with the addition of a four-note riff (easily played with three fingers—no stretching required!) in place of the Asus2/E chord. The interlude's anthemic melody (2:34) is played in octaves (the same notes, only at different pitches). No doubt you've played plenty of "five" chords on the guitar already; the three-fingered grip of these chords can be transformed into two notes an octave apart simply by lifting your 3rd finger and muting the previously fretted string. The two remaining outside notes of a "five" chord are an octave apart. —DOUGLAS BALDWIN

"Goodbye" Army of Anyone

KEY NOTES Before you crank things up, get into open G tuning (D–G–D–G–B–D) by tuning your 6th, 5th, and 1st strings down a whole step. For the intro, play the 5th string's 4th-fret C♯ with your 1st finger and the 4th string's 5th-fret G with your 3rd finger, enabling your 2nd finger to cover the hammered-on 5th-string D. In the verses, use your 3rd finger to play all the grace- and eighth-note slides, and rest your 1st and 2nd fingers across all six strings to eliminate unwanted string noise. Use this same approach for the slide fills in the pre-chorus, wearing the bottleneck on your 3rd finger. Make sure to arch your fingers when fretting those arpeggiated chords in the chorus; at the same time, keep your pick hand placed above the strings so that all the notes can ring together.



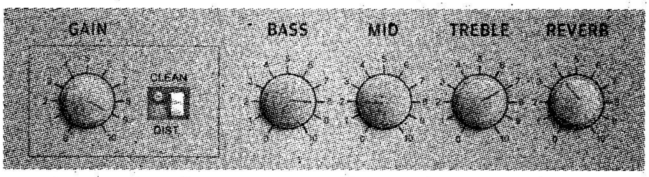
BIG PICTURE The DeLeo brothers have long been known for their writing skills, and "Goodbye" contains some hip compositional devices. In the intro is a counterpoint sequence between the guitar and bass, in which the guitar's C♯ and unison G notes form a 2nd-inversion A7 chord, while the bass holds down the root note, A. As the bass descends a whole step, to G, the C♯ moves up to D, creating a 2nd-inversion G5.

In bar 8 of the 10-bar verse, the meter makes a one-bar transition to 2/4, allowing for a smooth transition to the nine-bar pre-chorus. In the 18-bar chorus, the tune modulates to the key of E major, at bar 3 progressing into some very cool non-diatonic changes: ♭VImaj7 (Cmaj7), ♭VII (D), and VI7 (A7); two bars each. —CHRIS BUONO

ALBUM
Army of Anyone
(Firm Music)

"Call Me When You're Sober" Evanescence

KEY NOTES Drop your low E down to D, gang, because Evanescence is Goth-rocking again. If you're using an electronic tuner, turn the low E string's tuning peg *slowly*, causing the tuning indicator to move all the way to the left while the tuner dial reads "E." Keep going, and it will suddenly leap to the right as the dial changes to "E♭." Turn some more, and the indicator will move from right to left again, then leap to the right as the dial changes to "D." Tune to the center of the dial and you're in drop-D. Check your other strings while you're at it, as the change in low-E tension can throw your whole guitar slightly flat. In addition to giving you some lower notes on the 6th string, the beauty of this tuning is that it lets you play "five" chords—in this song, E5, E♭5, D5, C5, and B5—by laying one finger across the bottom three strings.



If you visualize the root note of each grip—the note that names the chord—along the lowest string, you should find these chords easily enough. D5 will be the three low strings played open; E♭5 will be played at the 1st fret; E5 will be at the second fret; and so on. Memorizing these chord locations, rather than relying on the tablature alone, will help you learn the song much more quickly.

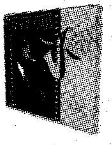
BIG PICTURE Guitarist Terry Balsamo adds some tasty tapped fills to "Call Me When You're Sober." New to the technique? Try this recipe: Rev up your practice amp to high-gain mode and locate just the first three notes of the lick: a high G, the open D, and E (all on the D string). Tap the high G firmly with either your pick hand's index or middle finger, then flick your finger off the string, causing the open D to ring. Finish up by hammering on the E with a fret-hand finger. Try this a few times, until you can do it repetitively, then locate the other tapped notes in the lick. The stop-and-start rhythm is challenging, to be sure, but a good ear should get you rolling. —DOUGLAS BALDWIN

ALBUM
The Open Door
(Wind-up)

"Blues for Alice" Charlie Parker

KEY NOTES Jazz is less about making things up from scratch than it is about learning tunes and vocabulary. To get the most out of this transcription, first learn and memorize the head, striving to approximate on guitar Charlie Parker's alto-sax lines, grace notes and all. For good measure, try also playing the head an octave below written. Then tackle the solo. Once you can play along with the recording's medium tempo, take a few of Parker's lines that catch your ear and learn them in a variety of keys. After a while, and with some luck, you'll find yourself automatically incorporating these runs in your own improvisations.

BIG PICTURE "Blues for Alice" is based on the 12-bar blues. Parker, though, adds a number of cool harmonic substitutions to the basic form: for example, in bar 2, in place of the IV chord (B♭7), he inserts a minor ii–V (Em7♭5–A7); in bars 3 and 4, in place of the I chord (F7), he inserts a pair of ii–Vs (Dm7–G7 and Cm7–F7). Once you've got the chord sounds in your head, try improvising over the form. Then try composing some of your own heads over Parker's reharmonization. —ADAM PERLMUTTER



ALBUM
Bird: The Original Recordings of Charlie Parker
(Verve)

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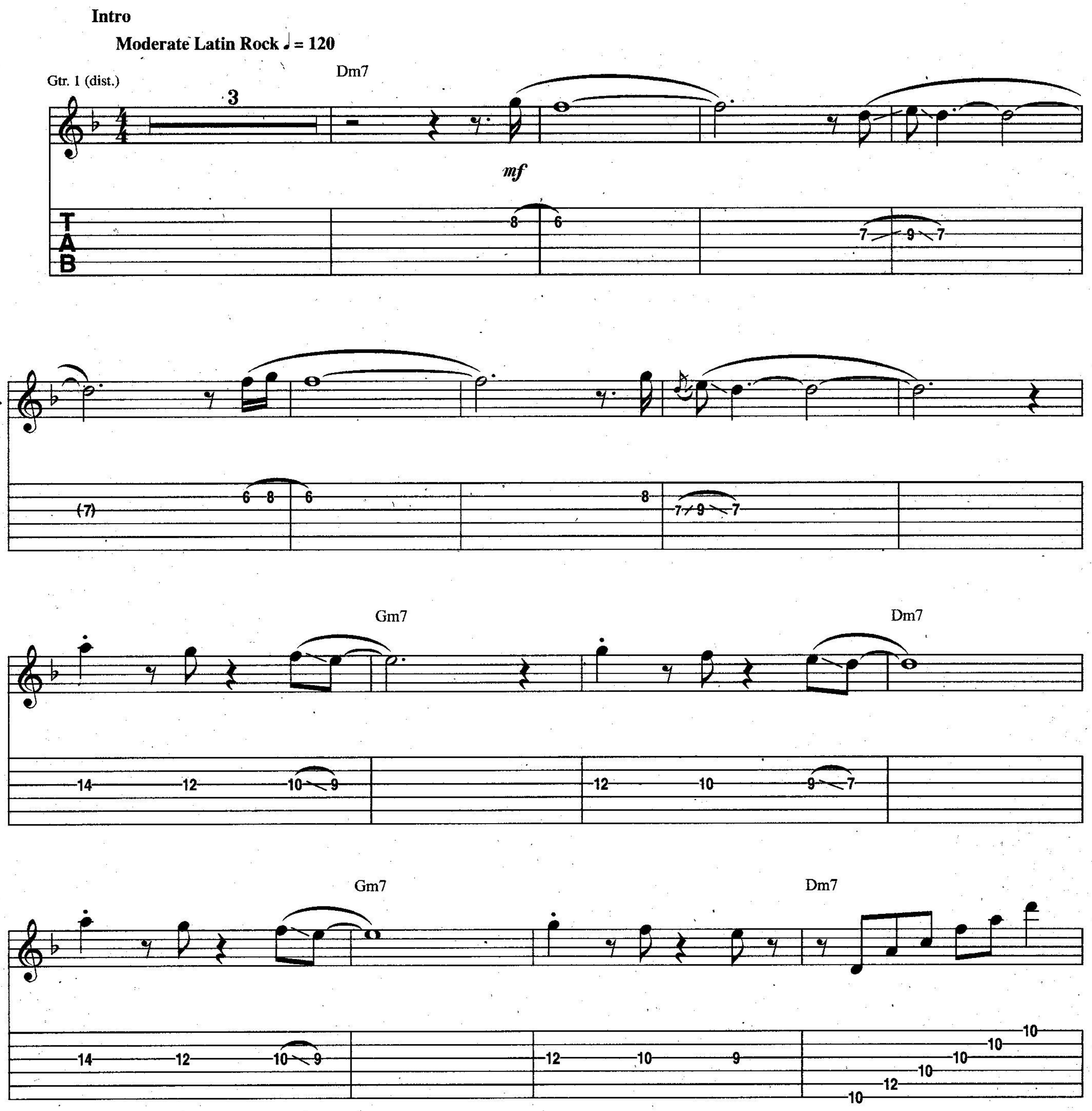
BLACK MAGIC WOMAN

As Recorded by Santana

(From the Legacy Recording ABRAXAS)

Transcribed by Adam Perlmutter

By Peter Green



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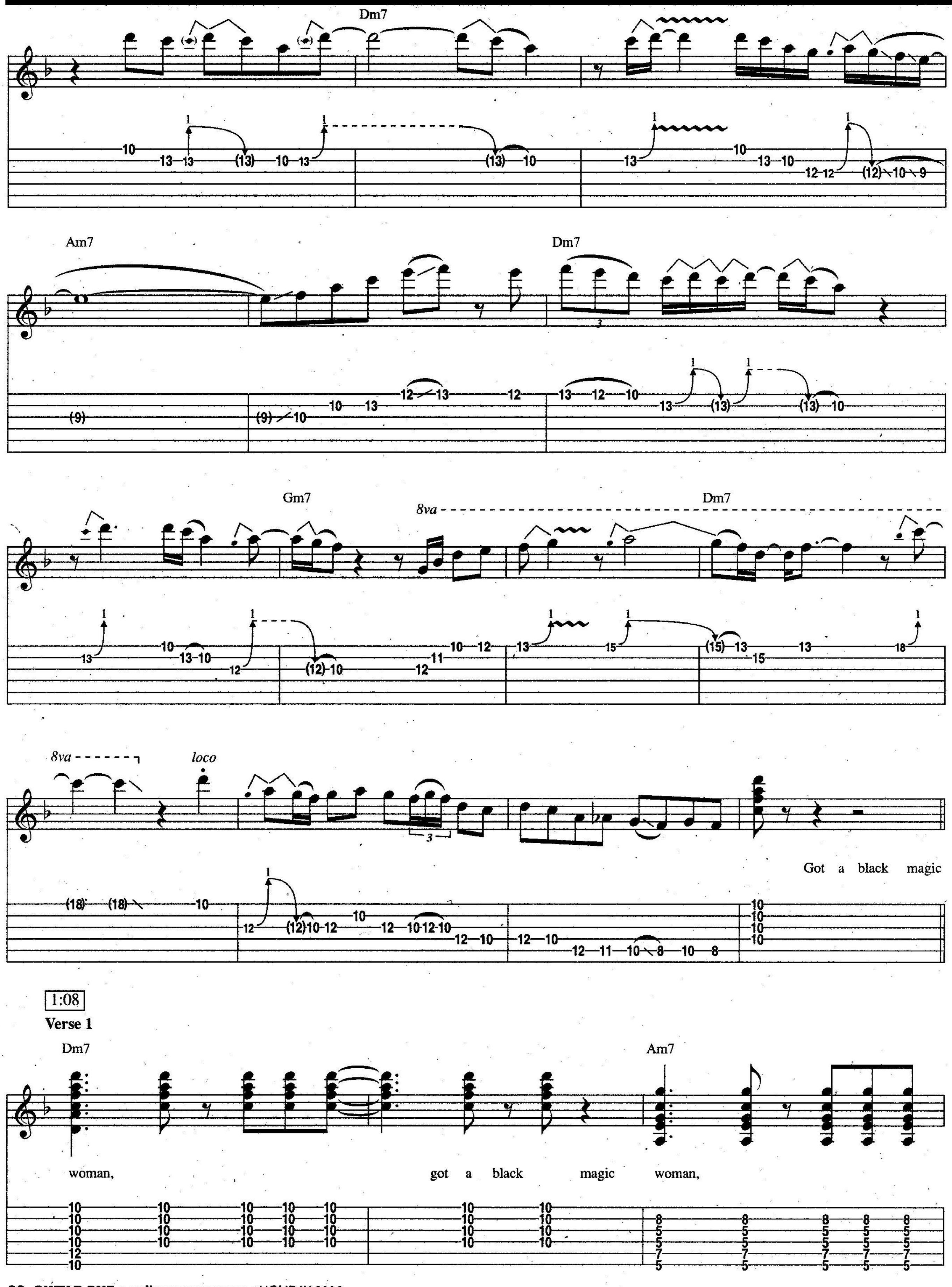

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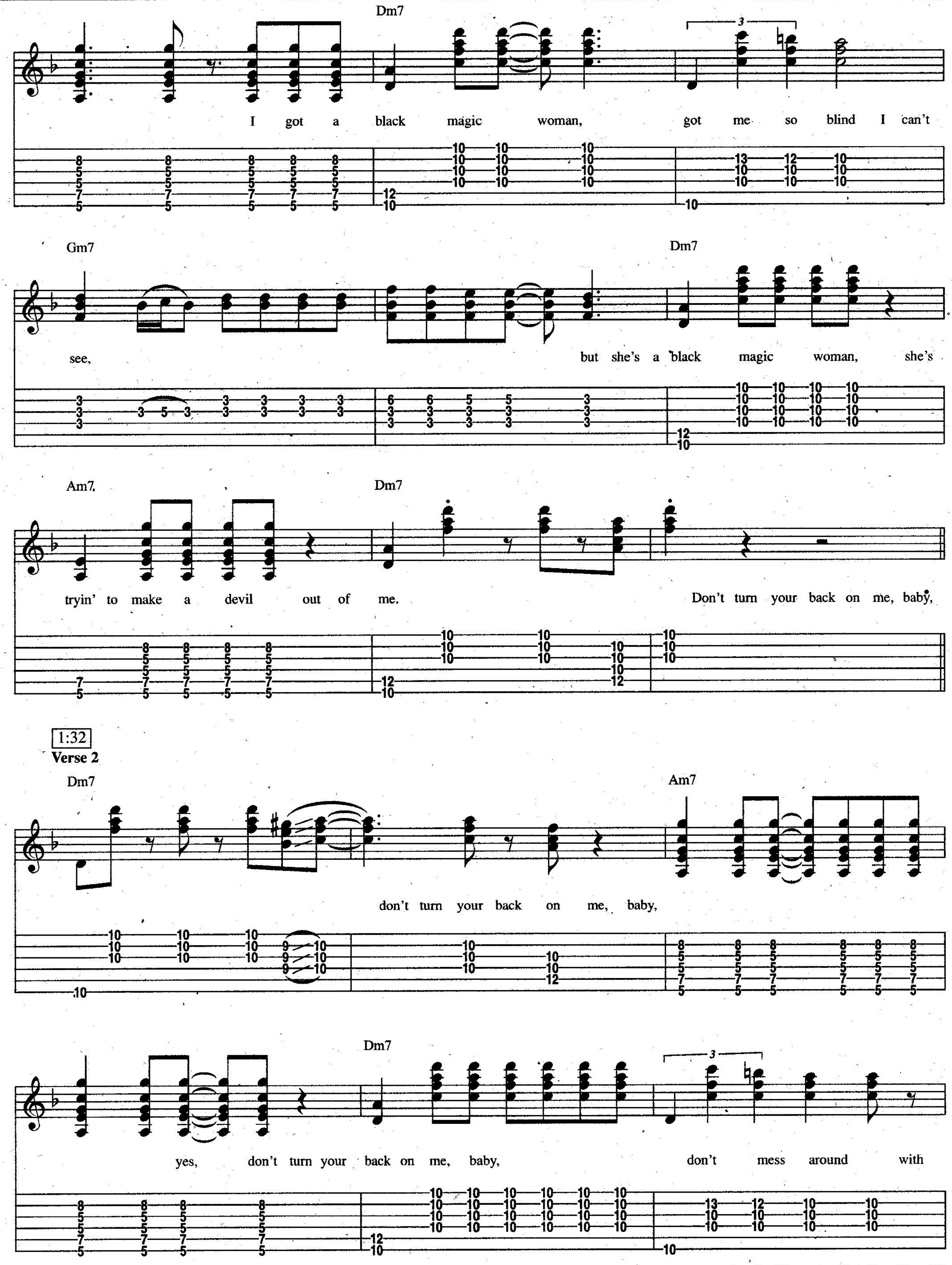

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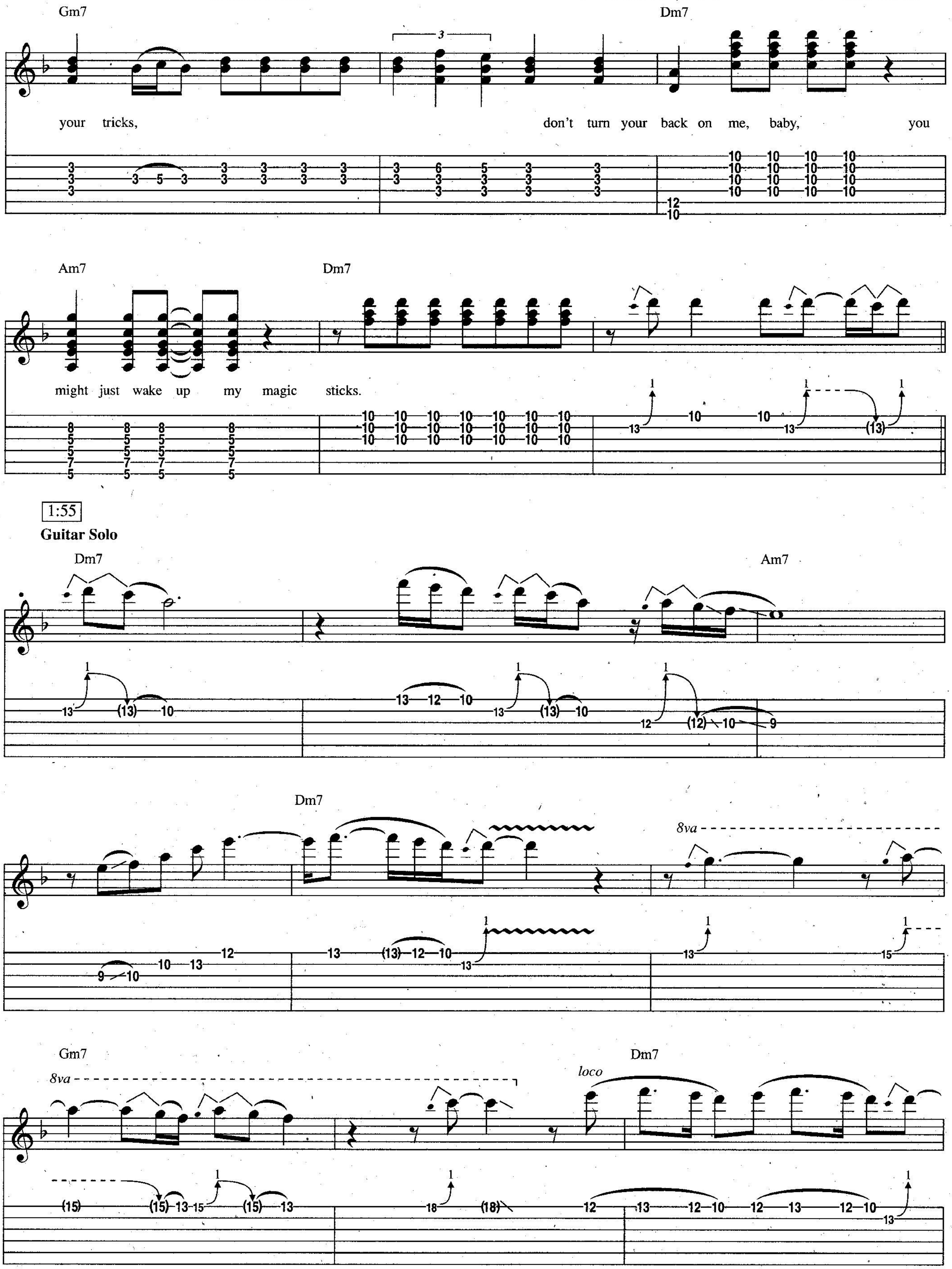

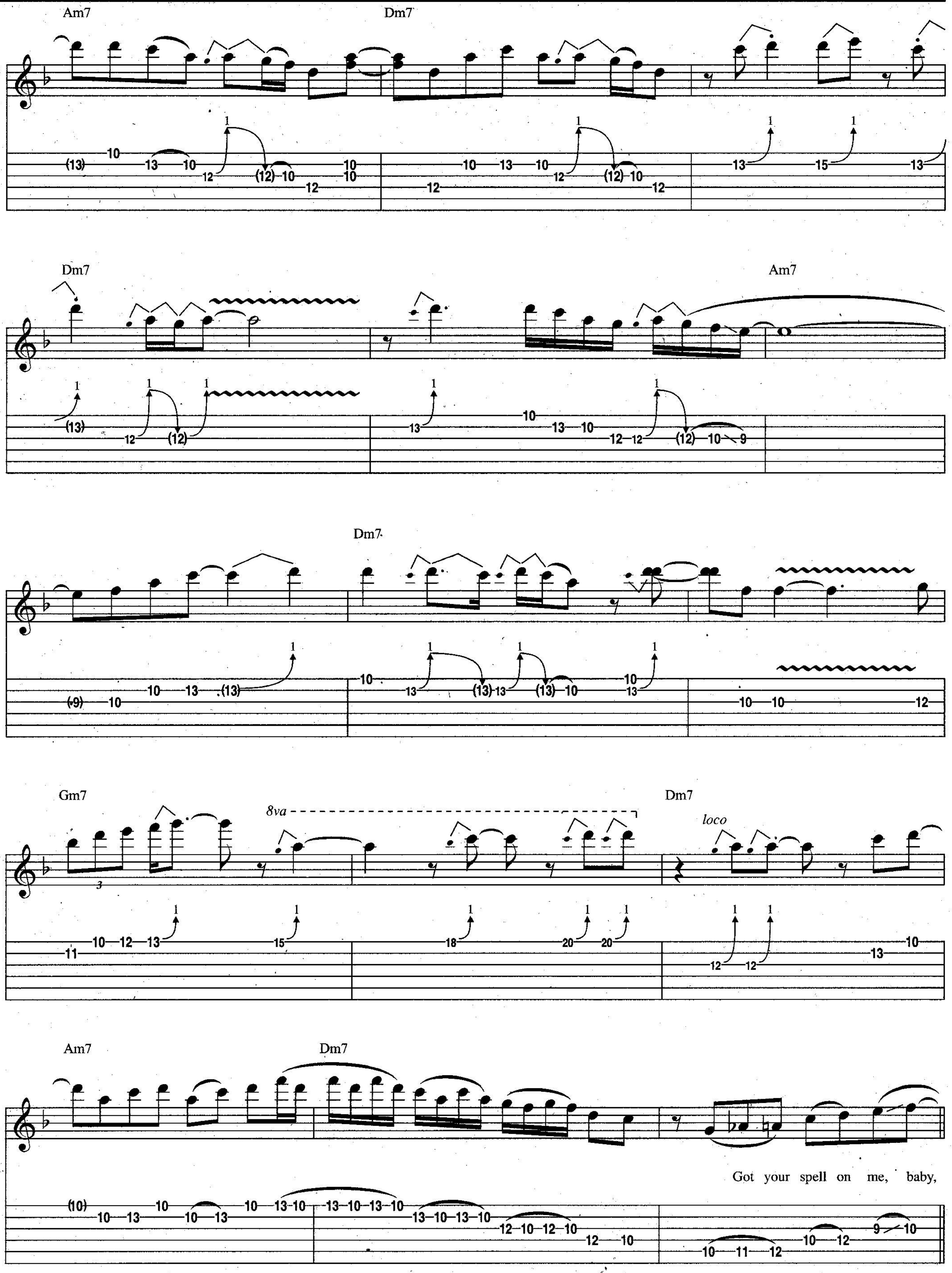
Am7
Dm7
Dm7
Am7
Dm7
Gm7
8va
Dm7
loco
Am7
Dm7
Got your spell on me, baby,

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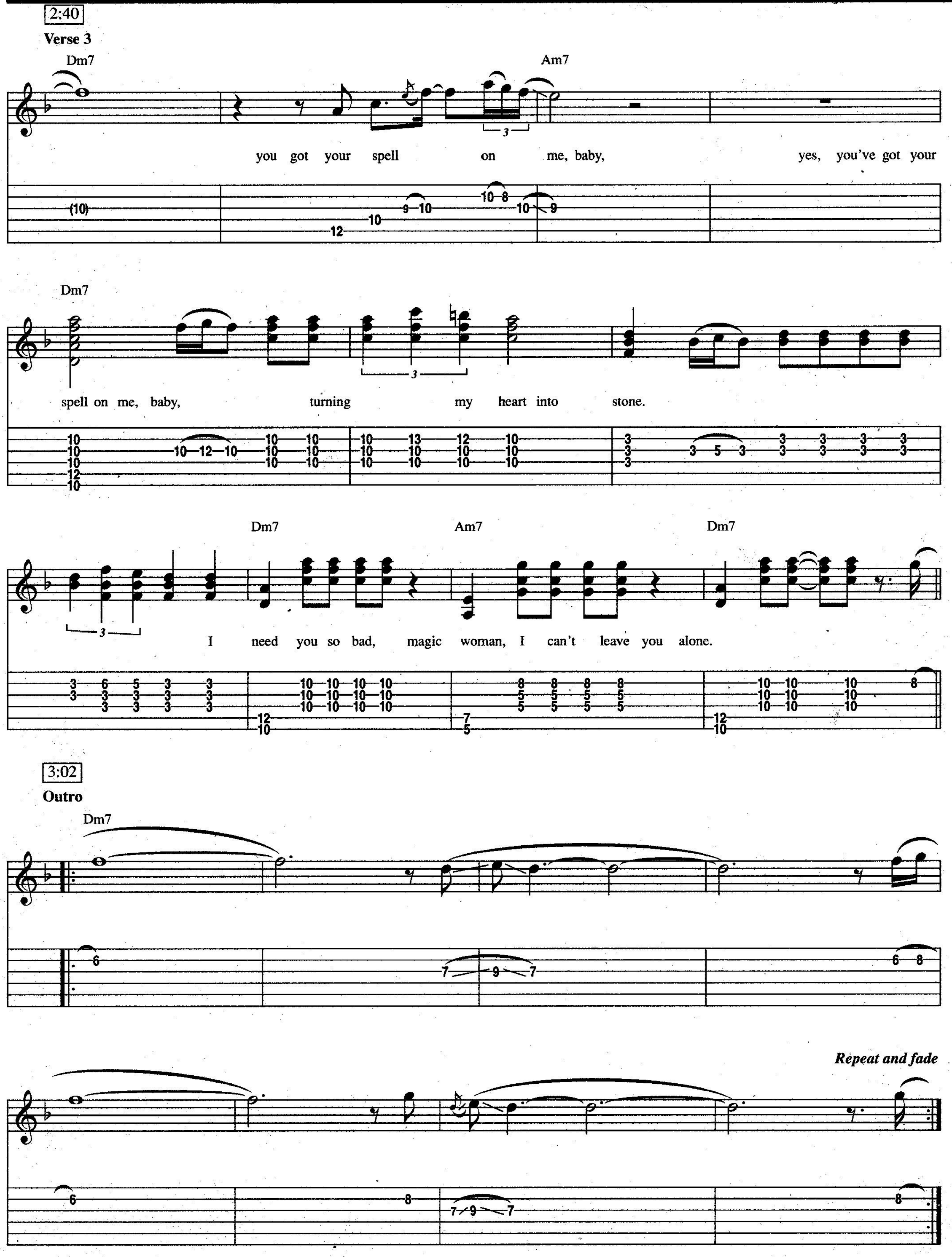

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ROOSTER

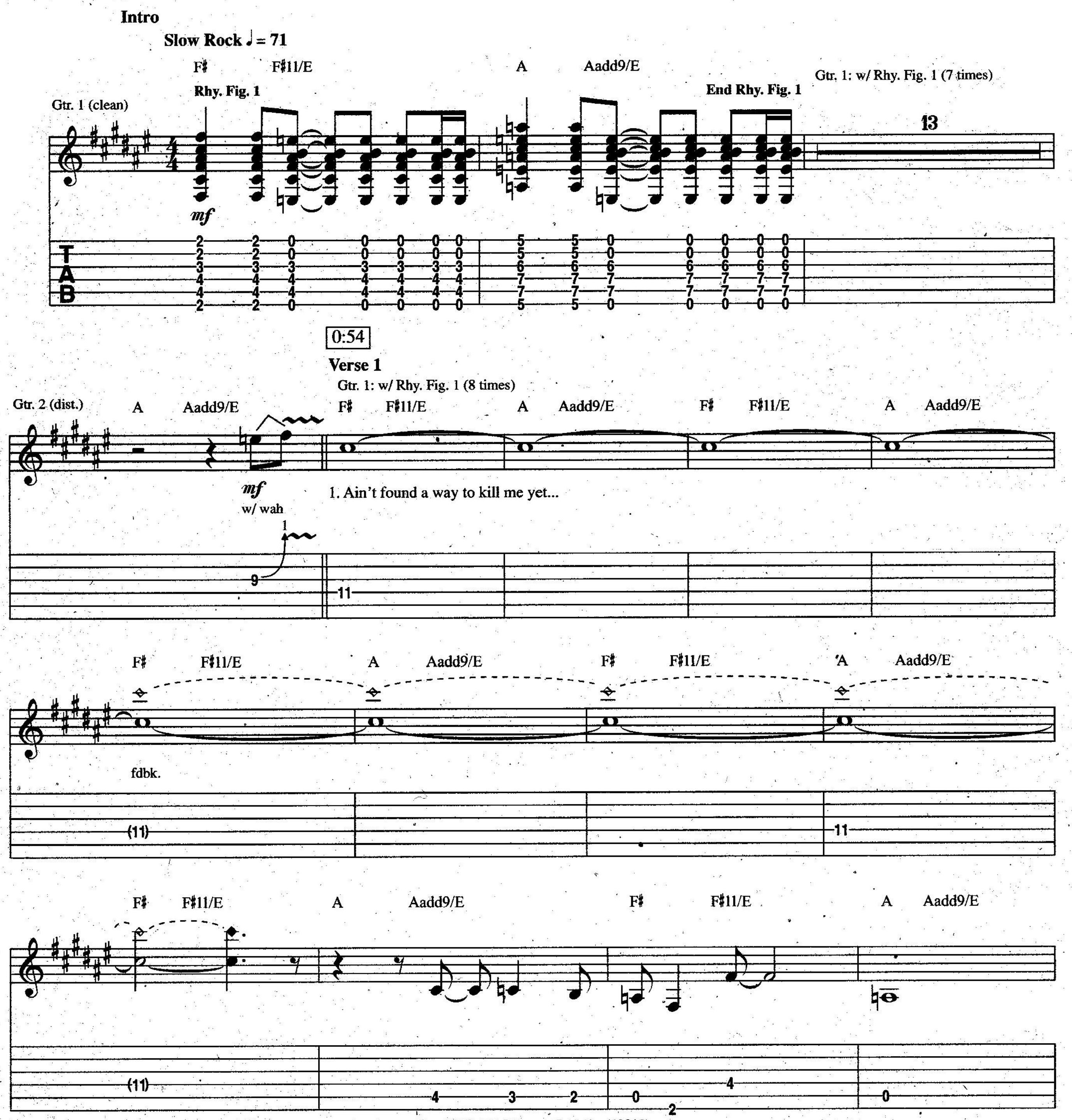
As Recorded by Alice In Chains

(From the Legacy Recording THE ESSENTIAL ALICE IN CHAINS)

Transcribed by Jordan Baker

Written by Jerry Cantrell

Tune down 1/2 step:
(low to high) Eb–Ab–Db–Gb–Bb–Eb



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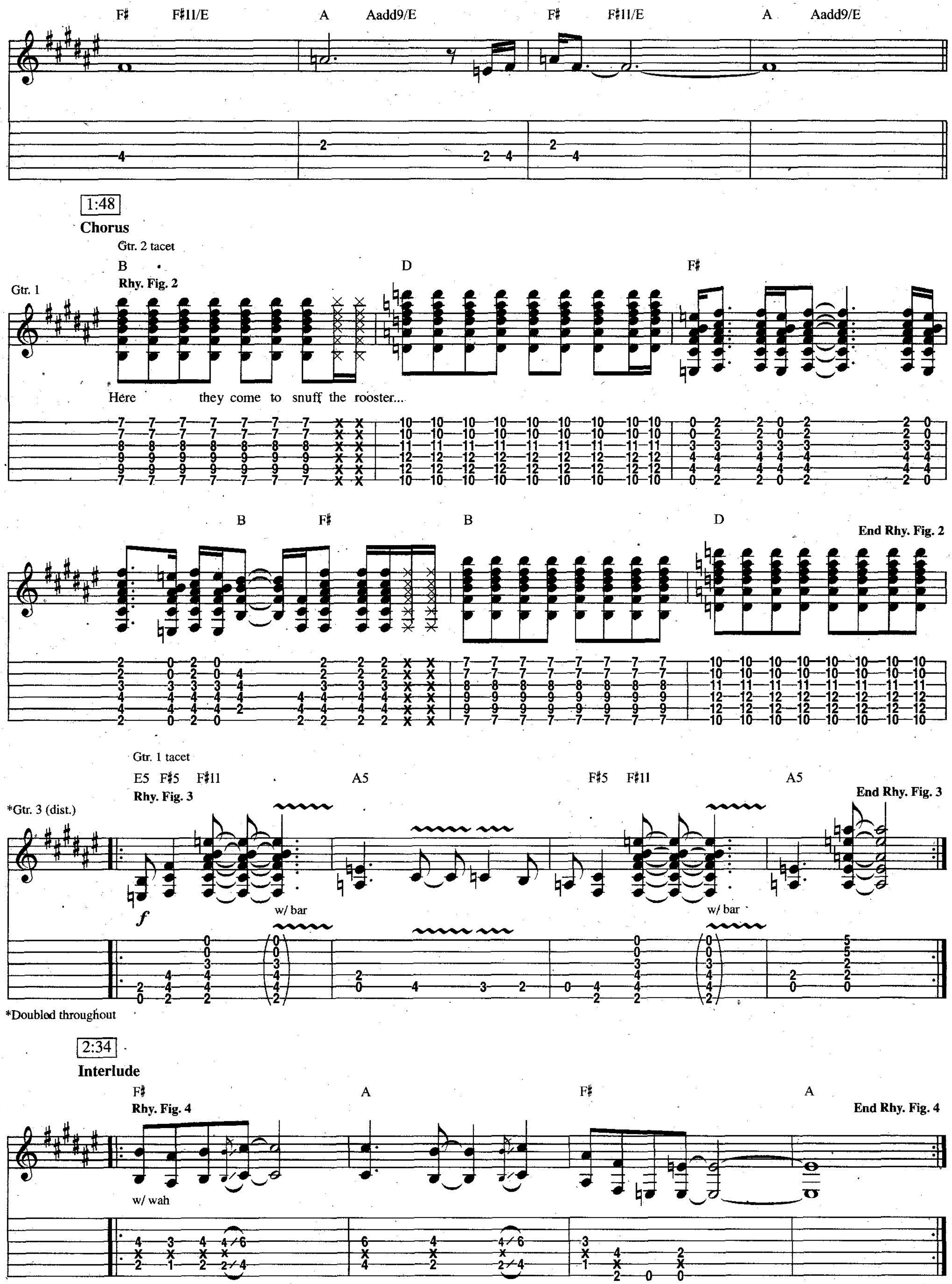

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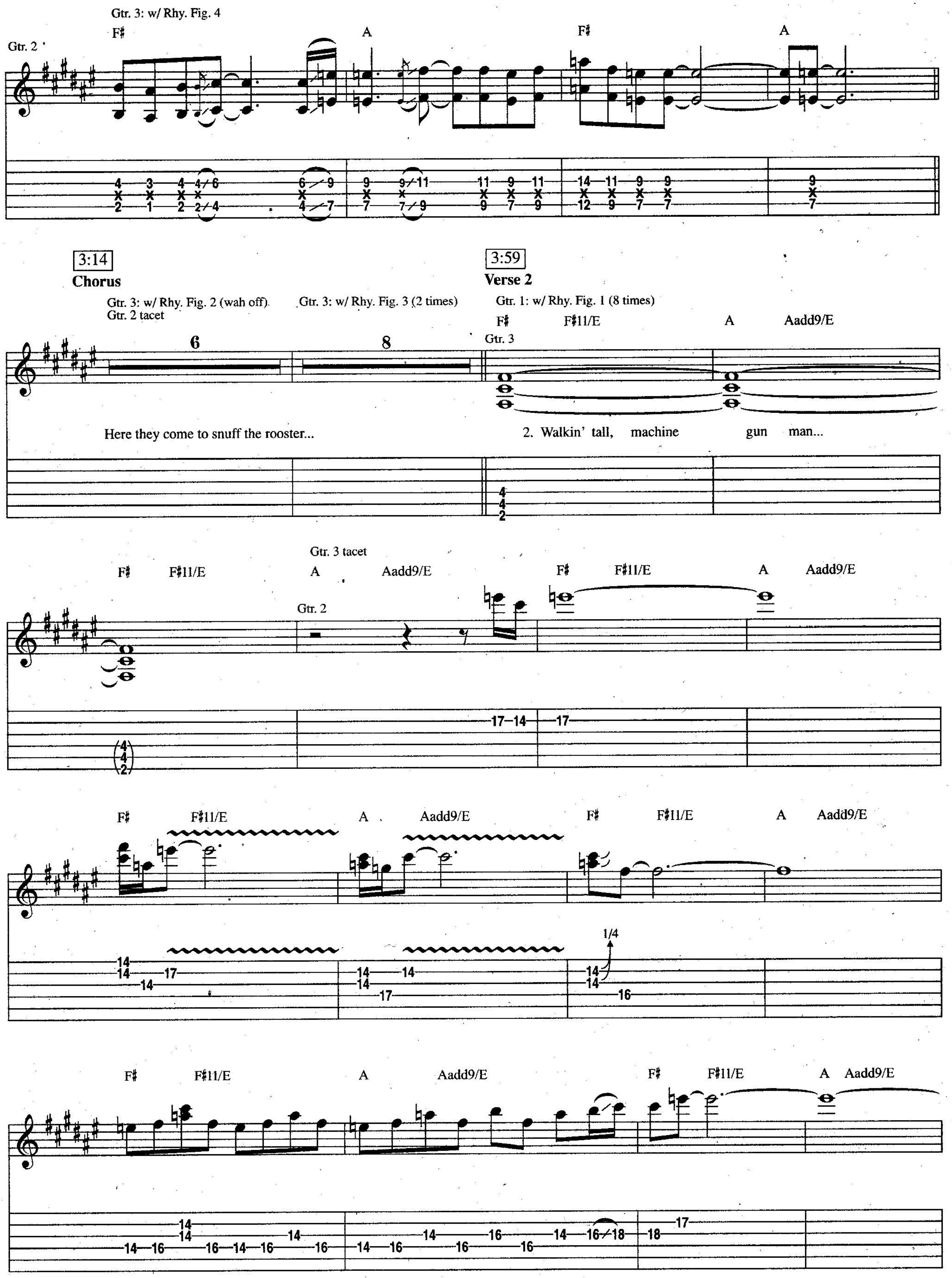

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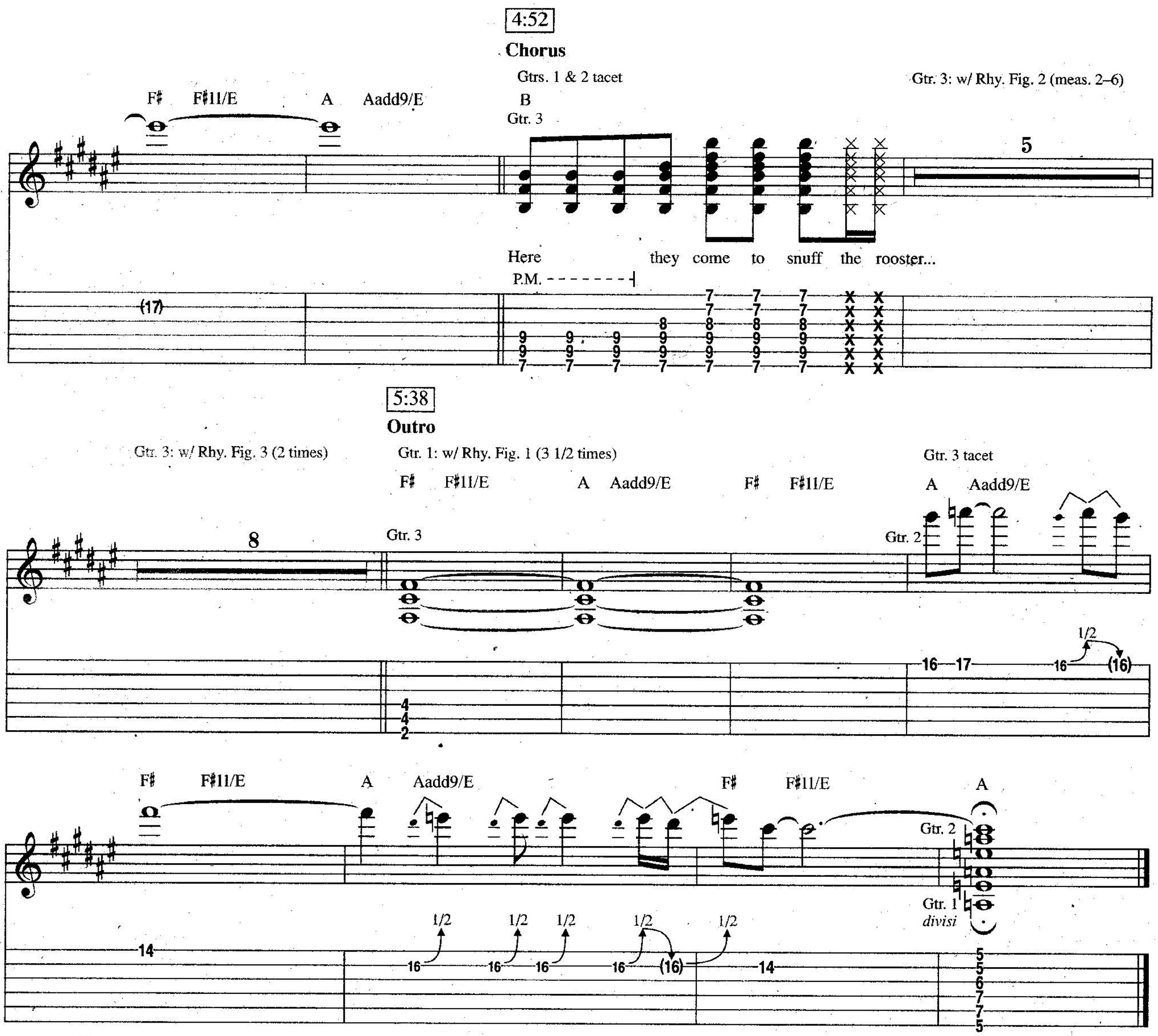

Lyrics

Verse 1
Ain't found a way to kill me yet.
Eyes burn with stingin' sweat.
Seems every path leads me to nowhere, mm.
Wife and kids, household pet.
Army green was no safe bet.
The bullets scream to me from somewhere, mm.

Chorus
Here they come to snuff the rooster, ah, yeah.
Yeah, here come the rooster, yeah.
You know he ain't gonna die.
No, no, no, you know he ain't gonna die.

Verse 2
Walkin' tall, machine gun man.
They spit on me in my homeland.
Gloria sent me pictures of my boy.
Got my pills 'gainst mosquito death.
My buddy's breathin' his dyin' breath.
Oh God, please won't you help me make it through?

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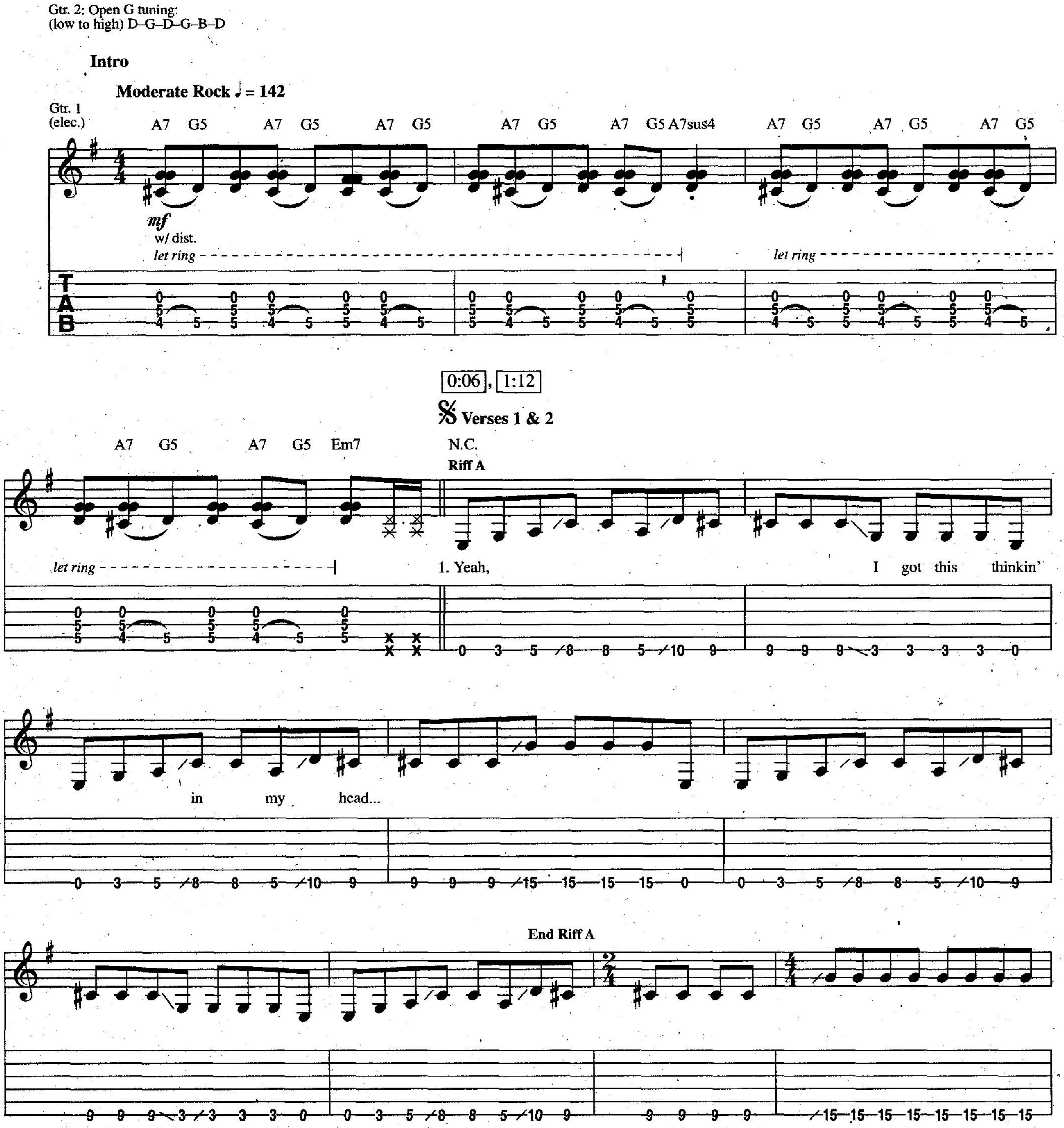
GOODBYE

As Recorded by Army of Anyone

(From the Firm Music Recording ARMY OF ANYONE)

Transcribed by Jordan Baker

Words and Music By Richard Patrick, Dean Deleo and Robert Deleo



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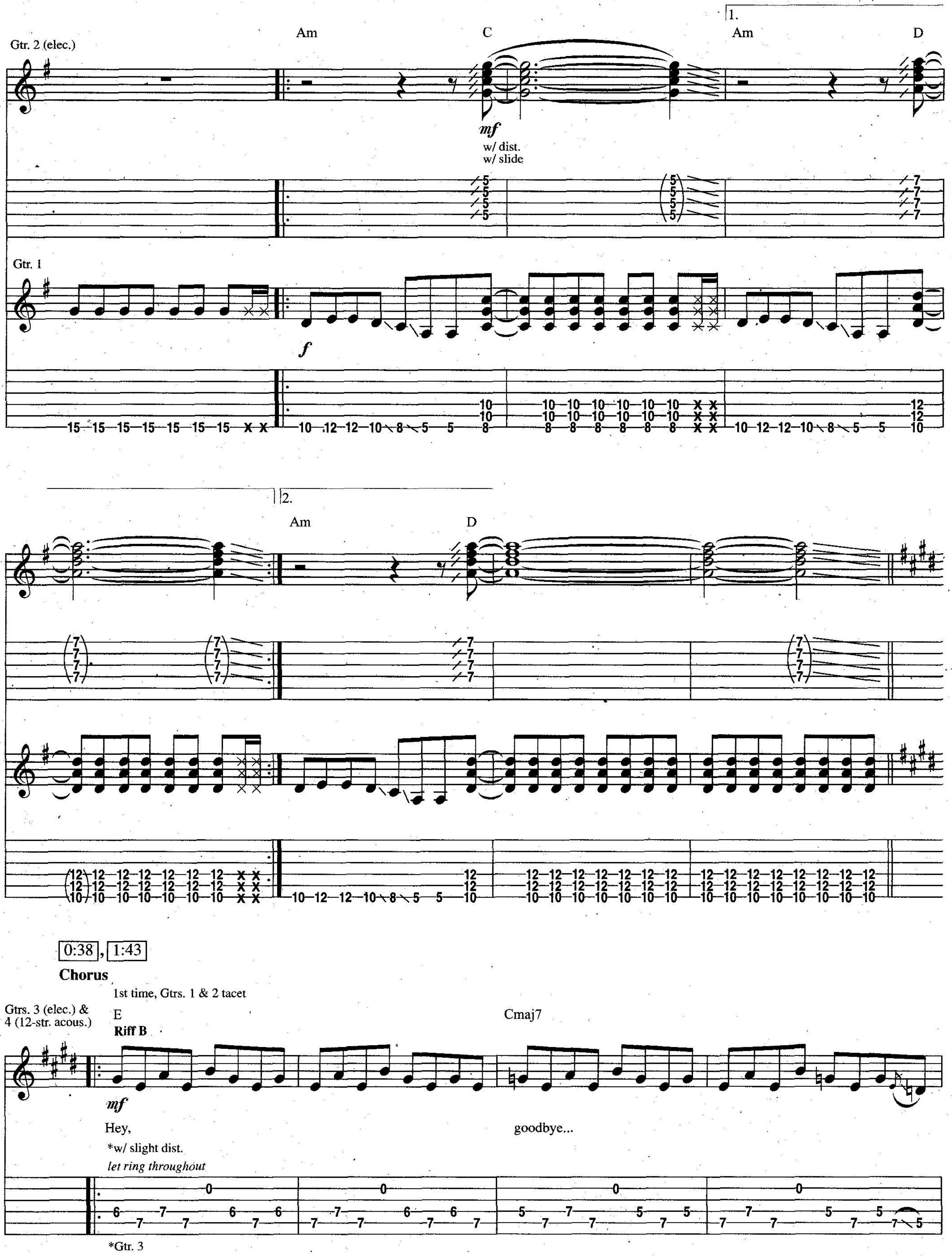

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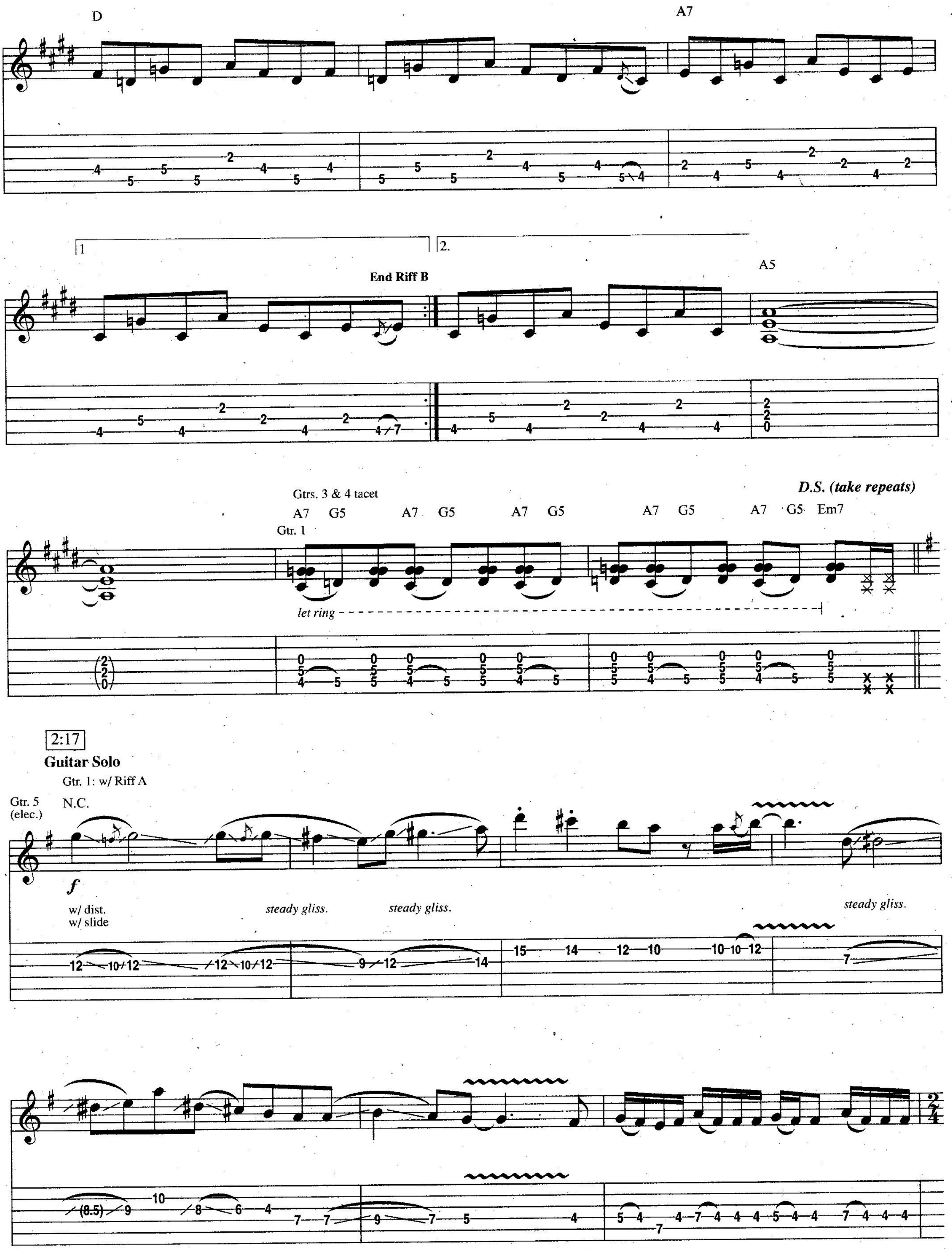

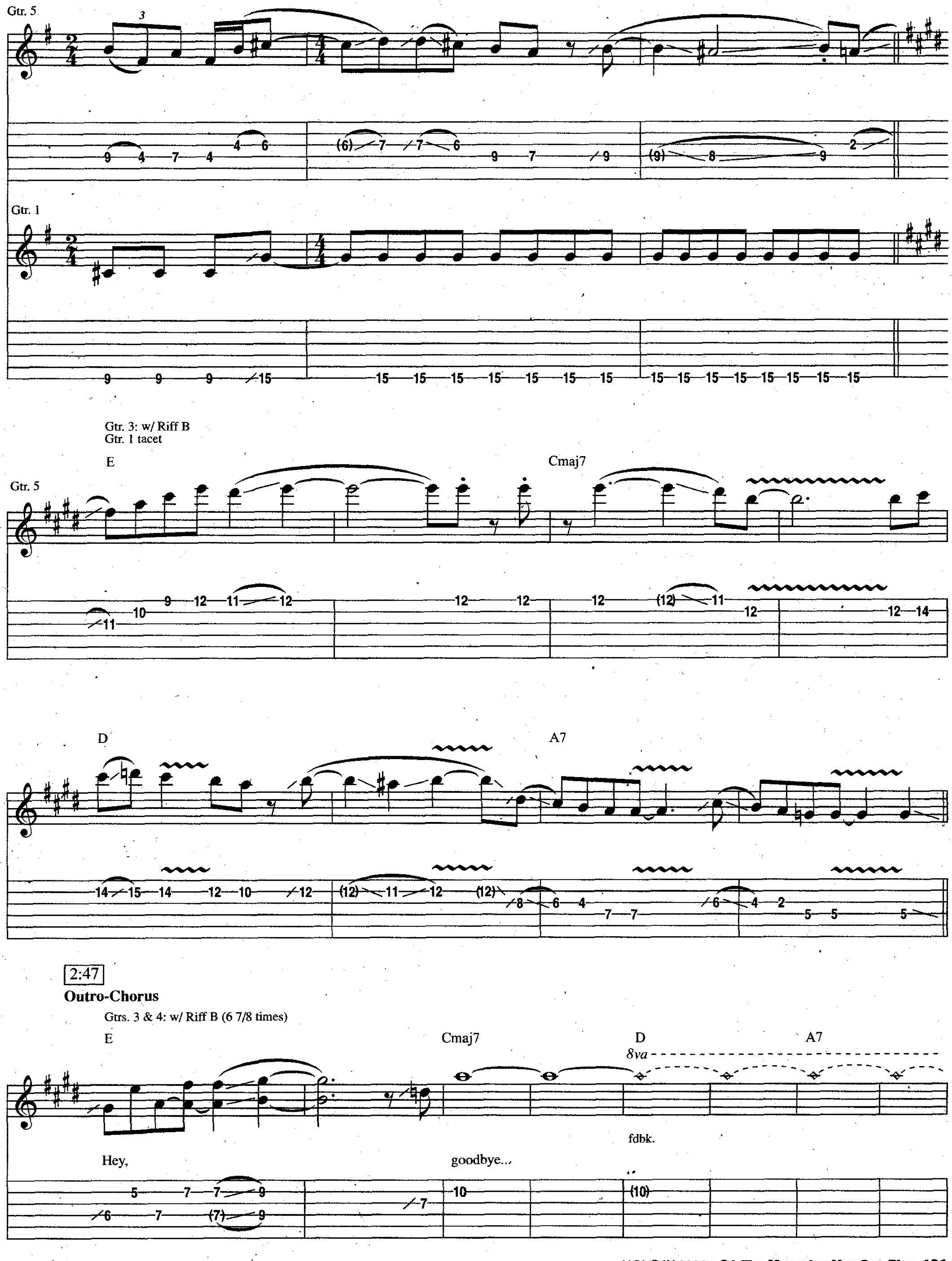
Gtr. 5
Gtr. 1
Gtr. 3: w/ Riff B
Gtr. 1 tacet
E
Cmaj7
Gtr. 5
D
A7
2:47
Outro-Chorus
Gtrs. 3 & 4: w/ Riff B (6 7/8 times)
E
Cmaj7
D
A7
8va
fdbk.
Hey,
goodbye...

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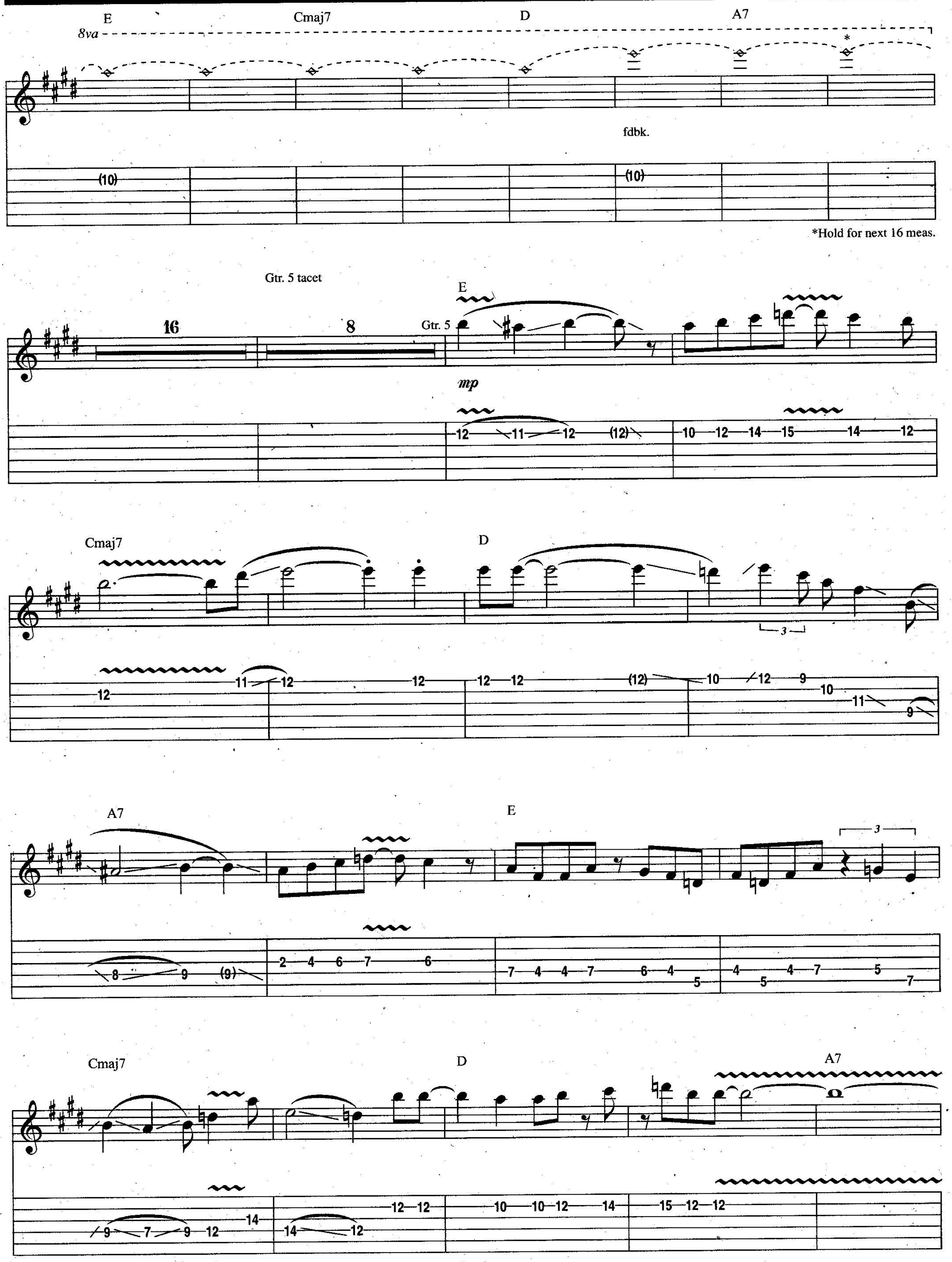

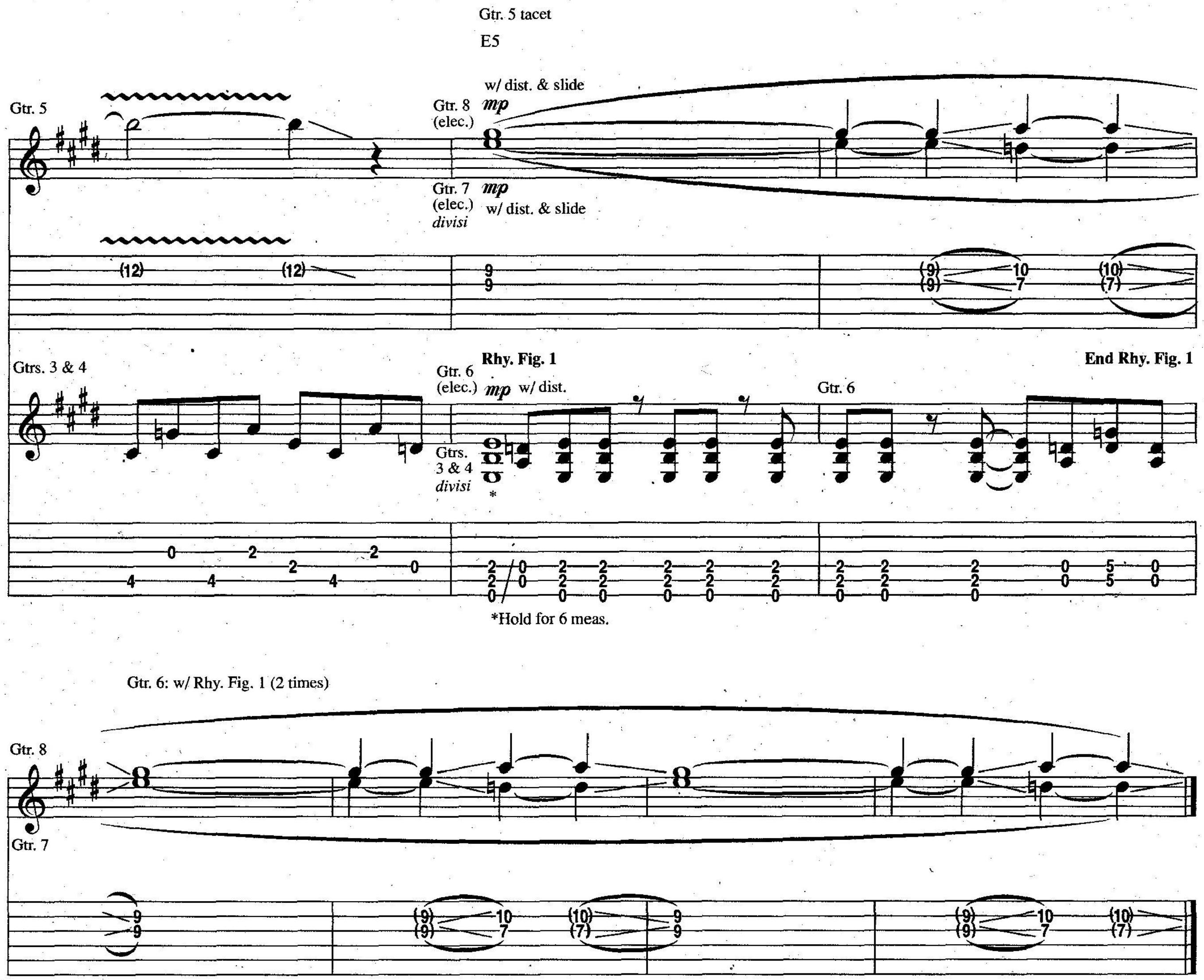

Lyrics

Verse 1
Yeah, I got this thinkin' in my head.
Yeah, you wanna say the things not said.
What's the reason?
Don't really care if you leave, just wanna see you beaten.
Don't really care if you grieve, don't really need a reason.

Chorus
Hey, goodbye.
I wish you stayed here.
I wish you were here.

Verse 2
Yeah, I got this feelin' in my veins.
Yeah, a helpless feeling mixed with pain.
What's the meaning?
I just can't believe that you're not really with me.
I just can't believe, I wonder if you'll miss me.

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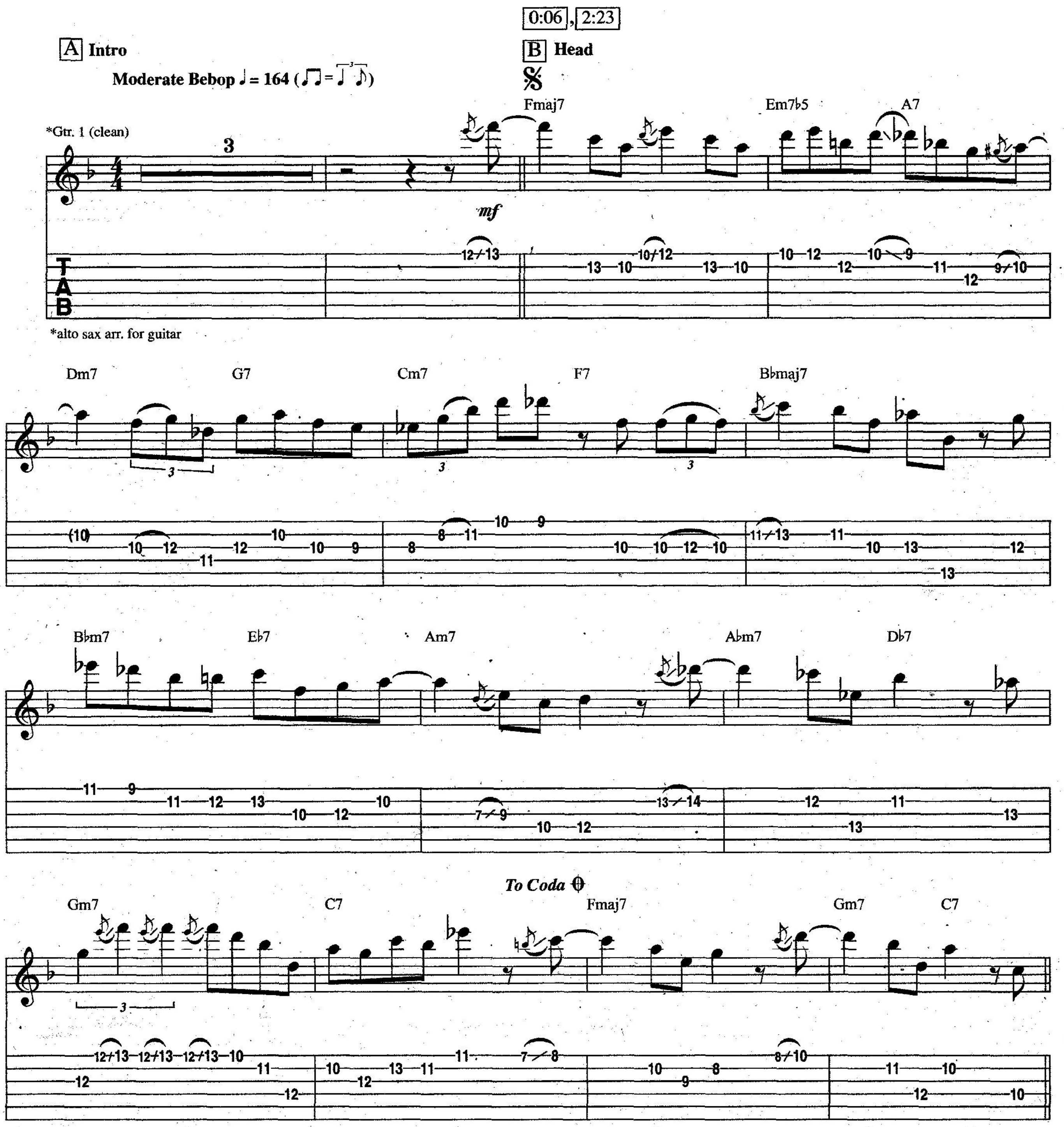
BLUES FOR ALICE

As Recorded by Charlie Parker

(From the Verve Recording BIRD: THE ORIGINAL RECORDINGS OF CHARLIE PARKER)

Transcribed by Adam Perlmutter — *Written by Charlie Parker*



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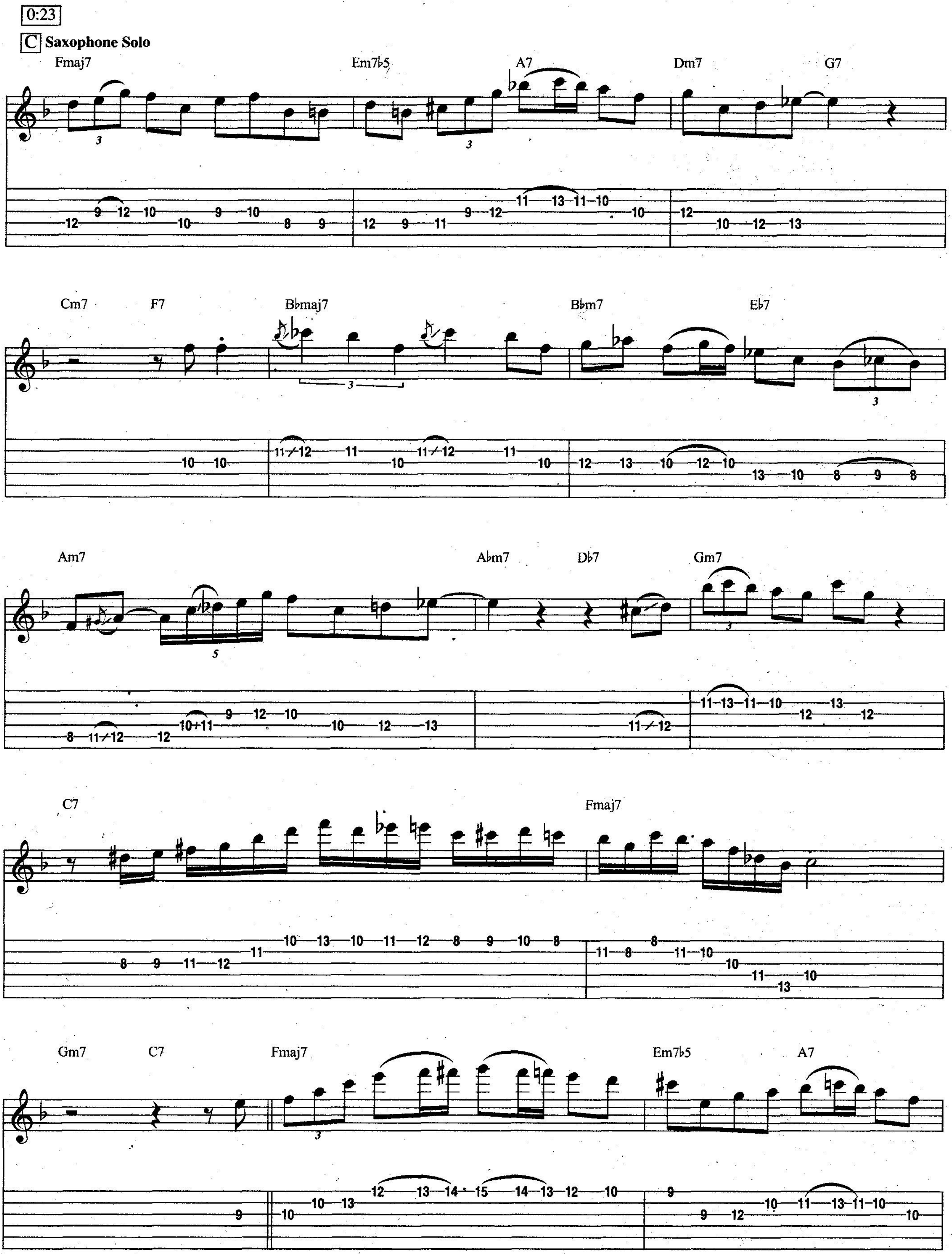
0:23
C Saxophone Solo
Fmaj7
Em7♭5
A7
Dm7
G7
Cm7
F7
B♭maj7
B♭m7
E♭7
Am7
A♭m7
D♭7
Gm7
C7
Fmaj7
Gm7
C7
Fmaj7
Em7♭5
A7

Blues For Alice

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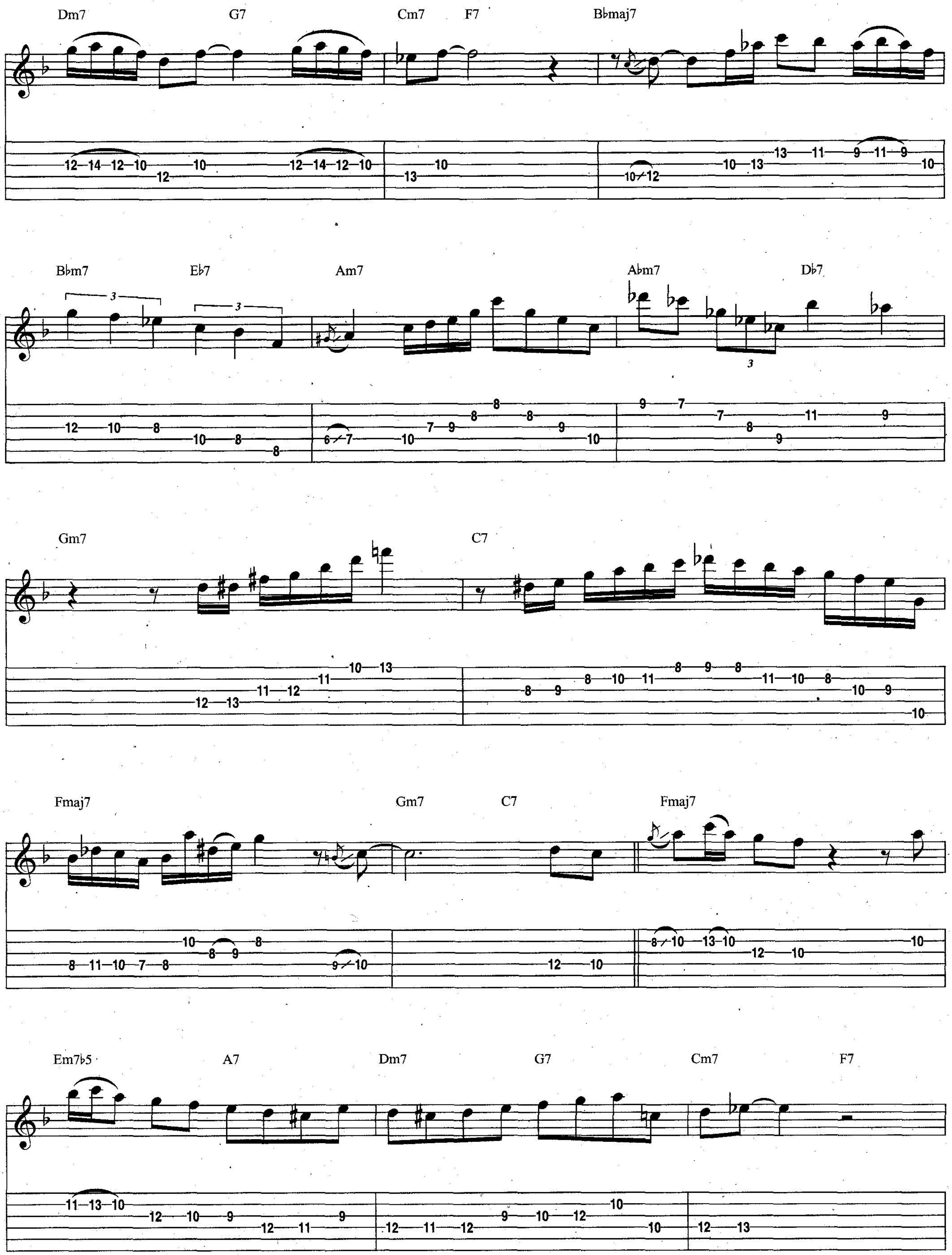

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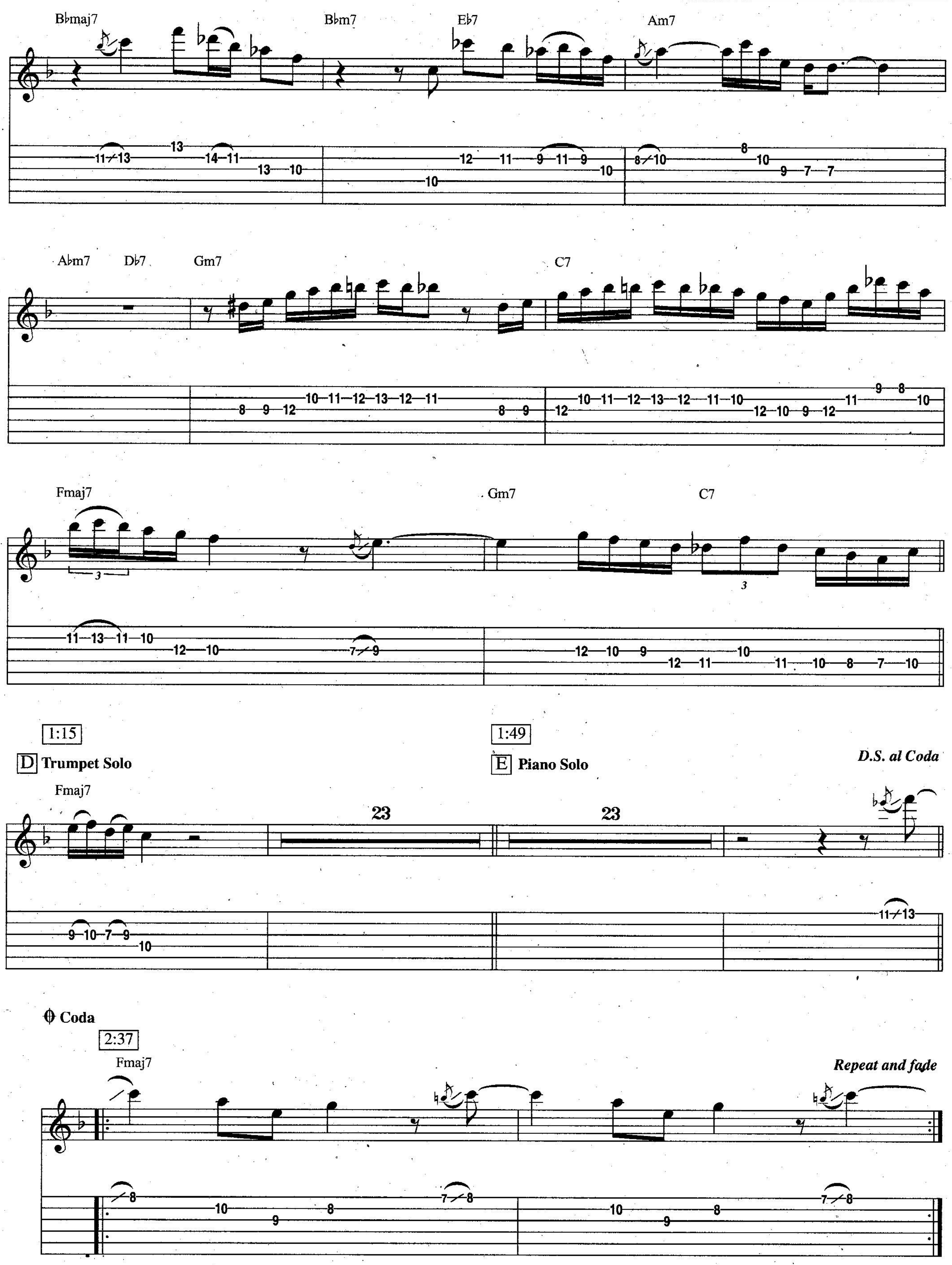

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CALL ME WHEN YOUR SOBER

As Recorded by Evanescence

(From the Wind-up Recording THE OPEN DOOR)

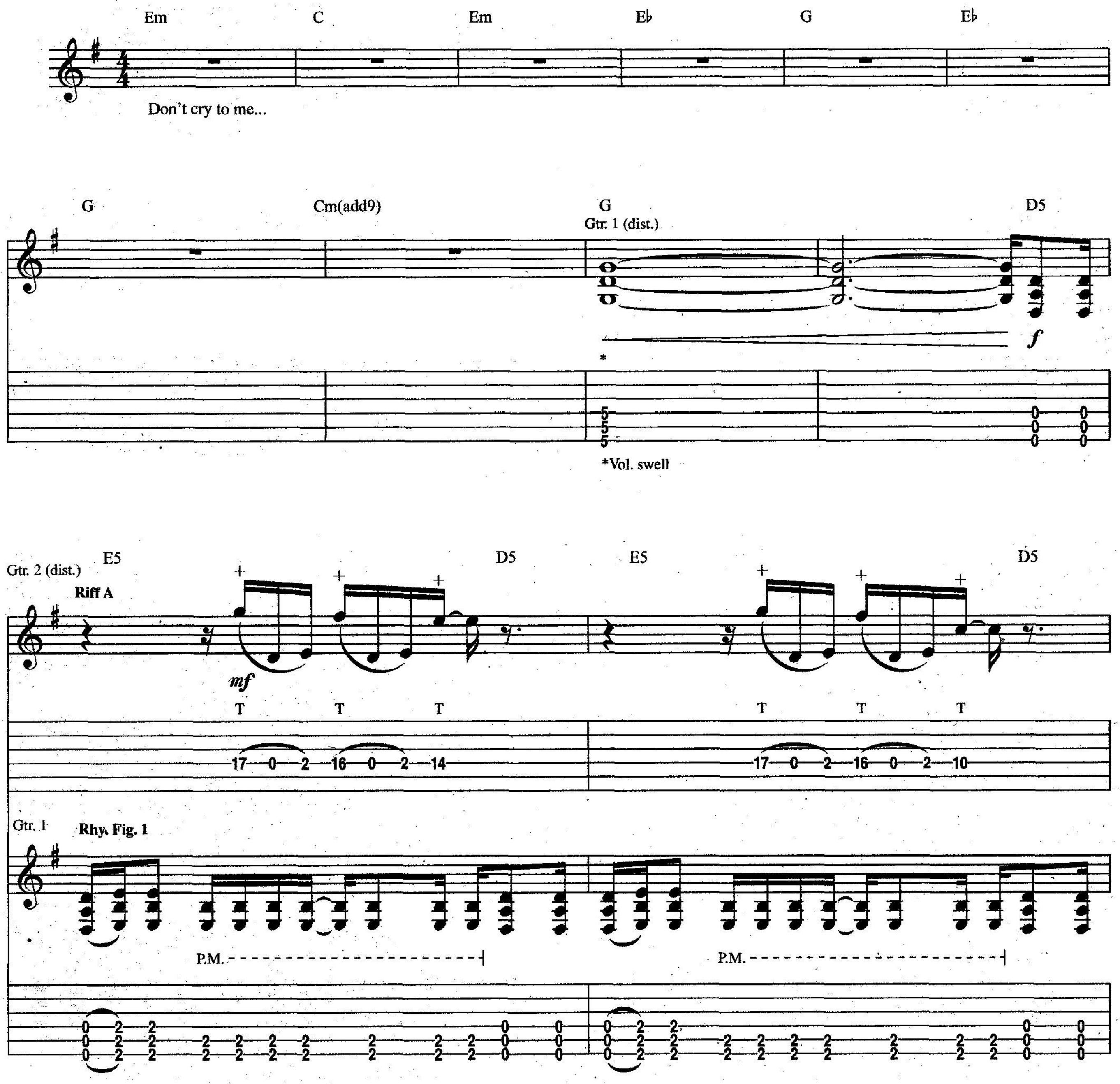
Transcribed by Jordan Baker

Written by Amy Lee and Terry Balsamo

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderate Rock ♩ = 94



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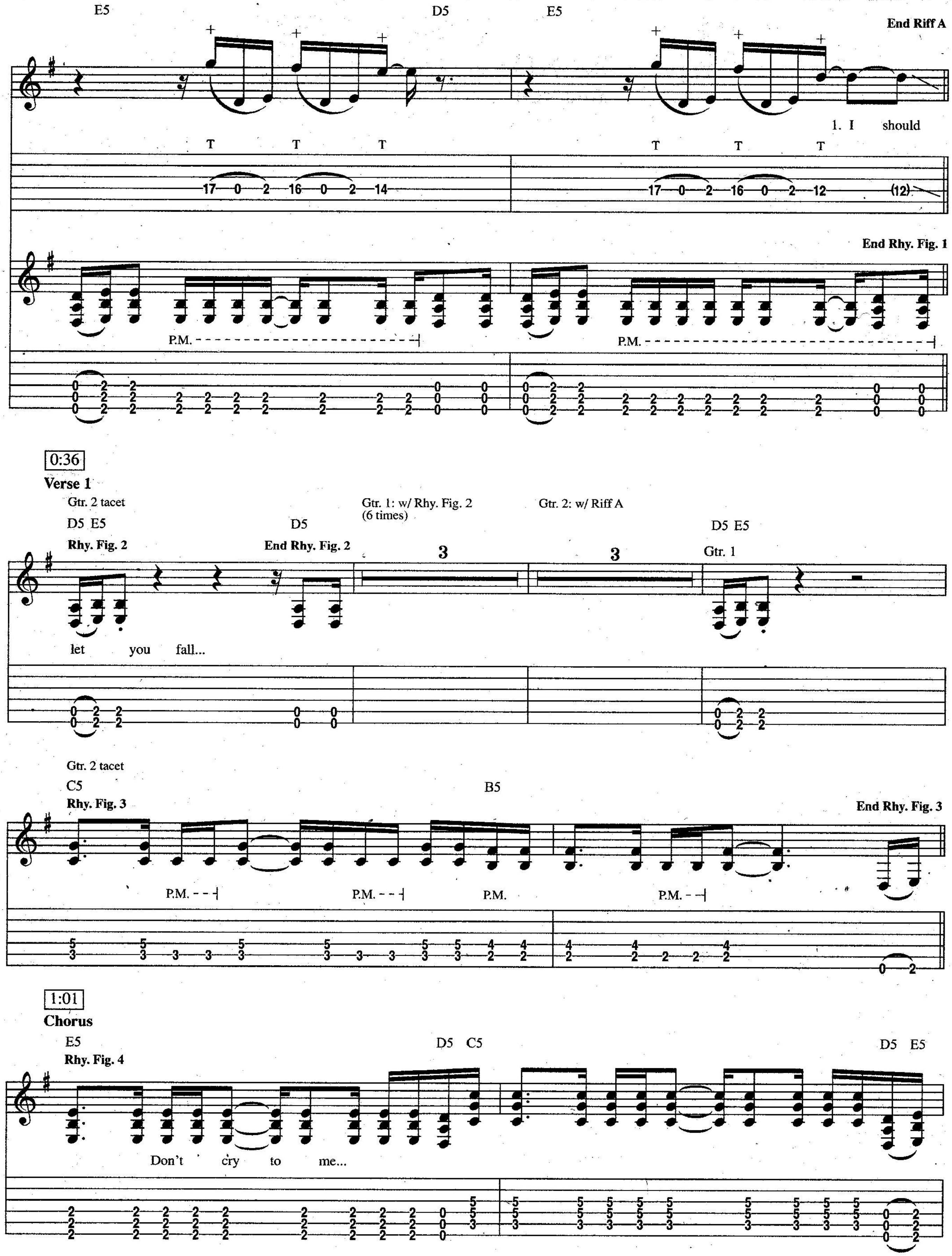

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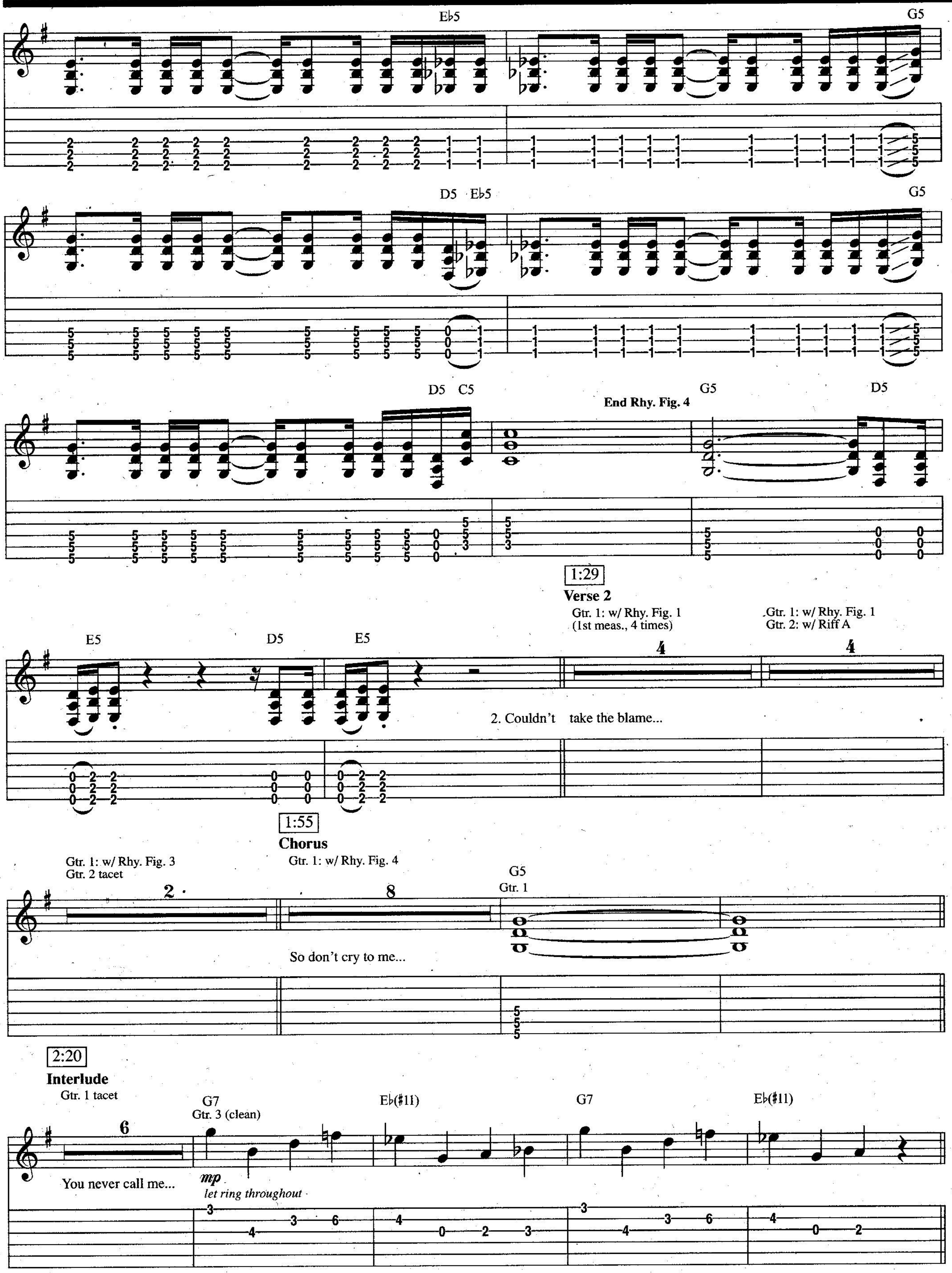
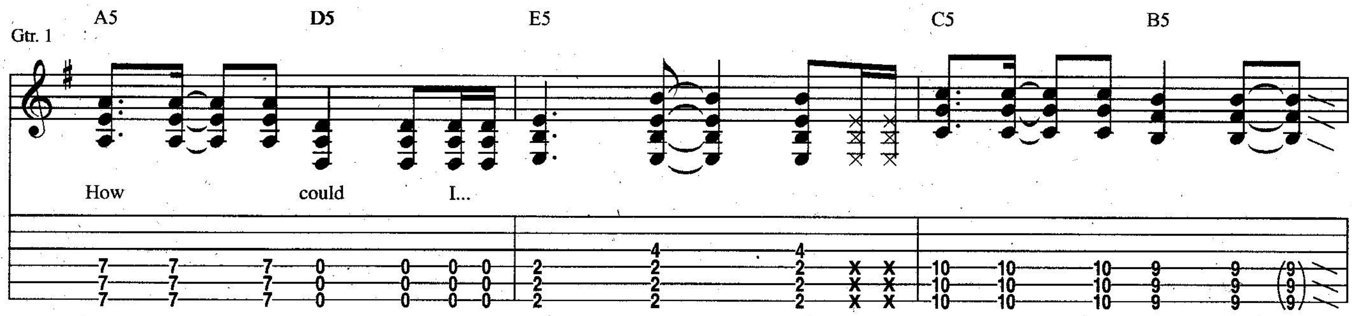
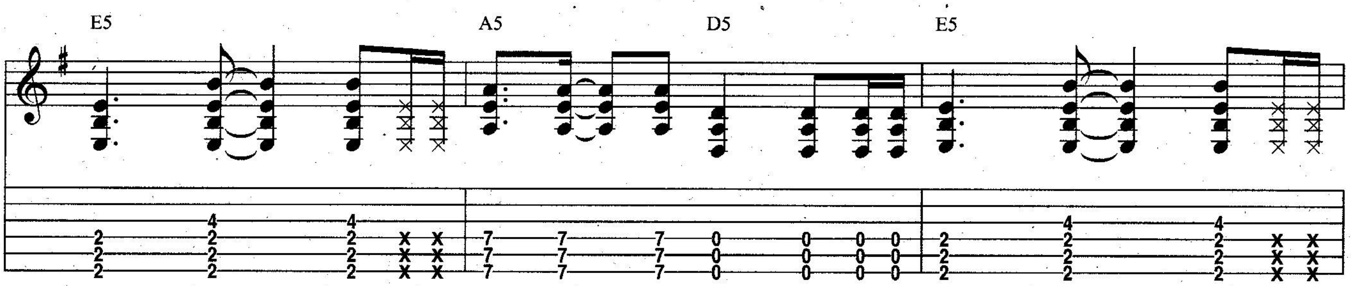


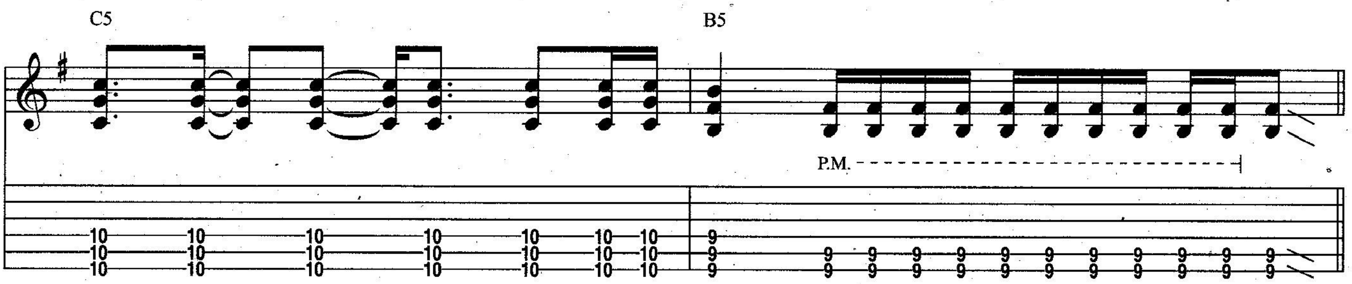
2:46

Bridge

Gtr. 3 tacet





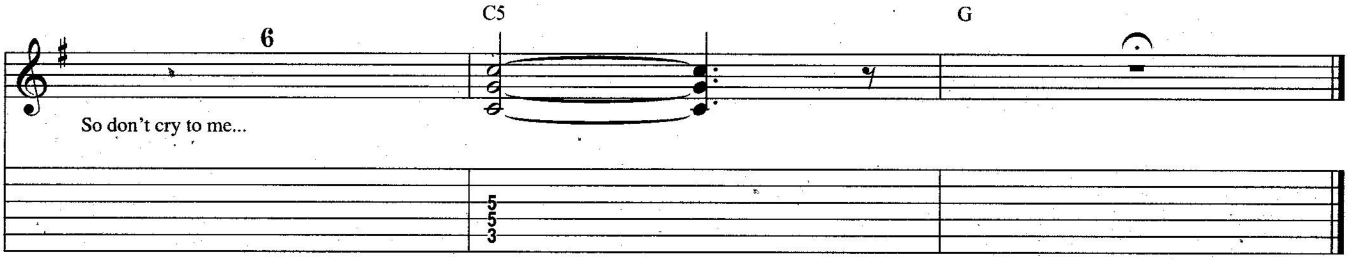


3:06

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 4 (meas. 1-6)

Gtr. 1 tacet



Lyrics

Intro & Chorus
Don't cry to me. If you loved me,
You would be here with me.
You want me, come find me.
Make up your mind.

Verse 1
Should I let you fall, lose it all
So maybe you can remember yourself?
Can't keep believing, we're only deceiving ourselves,
And I'm sick of the lie.
And you're too late.

Verse 2
Couldn't take the blame, sick with shame,
Must be exhausting to lose your own game.
Selfishly hated, no wonder you're jaded,
You can't play the victim this time.
And you're too late.

Interlude
You never call me when you're sober.
You only want it 'cause it's over. It's over.

Bridge
How could I have burned paradise?
How could I? You were never mine.

Outro-Chorus
So don't cry to me. If you loved me,
You would be here with me.
Don't lie to me, just get your things.
I've made up your mind.